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THE MARIE TEMPEST BIRTHDAY BOOK

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Marie Hunt

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1916

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THE MARIE TEMPEST BIRTHDAY BOOK.

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Foulsham and Banfield, Ltd.

MISS MARIE TEMPEST.

THE MARIE TEMPEST BIRTHDAY BOOK

With an Introductory Appreciation

BY

SIDNEY DARK

LONDON:
STANLEY PAUL & CO.,
31 Essex Street, Strand, W.C.

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The extracts in this book are taken from the plays in which Miss Marie Tempest has appeared, and are lines actually spoken by her on the stage. They are printed by gracious permission of the several authors and the publishers are particularly indebted to Mr. Golding Bright for his good offices in this matter.

MARIE TEMPEST: AN APPRECIATION,

by *Sidney Dark*, : :

It is unquestionably true that the successful actress is born and not made. Success on the stage depends primarily on the possession of an attractive personality. No man and no woman, at least in England, can hope to win the prizes of the theatre without possessing the almost undefinable quality called charm. The player must mould his personality into the creation of the dramatist, he must use himself to explain the dramatist's meaning, but no skill and no intelligence can possibly make him an efficient interpreter unless his "himself" is attractive. Since so much depends upon personality, it naturally follows that the range of every actor and every actress is necessarily limited, and that they can never really portray on the stage characters that are antipathetic to themselves. The first thing then to say of Miss Marie Tempest is that she is emphatically Marie Tempest. Sometimes it is rather a bore to be oneself and many of us would very often be only too delighted to be somebody else, but it must be always perfectly delightful to be Marie Tempest, and Miss Tempest is surely to be warmly congratulated and sincerely envied for the fact that at her birth the good fairies gave her—Marie Tempest.

It is almost sacreligious (it is certainly super-audacious) for any man to attempt to analyse a woman's charm, and indeed the yearning for analysis is one of

the most offensive vices of our times. Who cares a jot what precise chemical actions have produced the joy of a glass of champagne? What does it matter what exactly makes us lay our homage at the feet of a charming woman as long as she allows us to worship and occasionally rewards us with a smile? But since Miss Tempest is an actress of outstanding importance, it is perhaps interesting to note that when we think of her charm we remember her laugh, her supreme daintiness, her unfailing sense of humour, her abounding youth. Miss Tempest is alive all the time. Some people are only alive occasionally. Others are never alive at all. Indeed our streets are choked with peripatetic corpses, but Miss Tempest lives all the time—keen, eager, interested, amused. As a matter of fact, the essential characteristic of the living is the capacity to laugh and men and women are never quite human until they have learned to laugh at the world and at themselves.

I have been told by many women (and here I am obliged to rely upon authority) that Miss Tempest is one of the best dressed women in London, and that she understands to the fullest extent the art of "putting her clothes on." This, of course, means that she thoroughly understands her own personality, a highly important thing for an actress since, as I have suggested, she has to use that personality on the stage just as a violinist uses his fiddle.

It has been inevitable that Miss Tempest's greatest successes should have been made in characters worldly wise, humourous and resourceful, but it must not be for a moment assumed that she has gained her great position

simply on account of her delightful individuality. Art has collaborated with nature. To the initial advantages of temperament have been added the result of years of hard work and experience and a very thorough knowledge of the technique of the theatre. The English theatre suffers severely from the fact that there has been since the disappearance of the old stock companies, in which Miss Ellen Terry and Mrs. Kendall learned their business, no training ground for the young. The consequence is that young women with beauty and some aptitude for the stage are cast for leading characters which over-weight them, and which from sheer lack of skill they are entirely unable to play. The reason why so many excellent actresses have come to the regular theatre from musical comedy is that the artist in musical comedy is forced to develop his personality and to find out for himself how to get across the footlights. It is a rough-and-ready school, but it is a good one. When Miss Tempest left the caste of "San Toy," London only knew her as a delightful light opera prima donna—far and away, be it added, the most delightful light opera prima donna of our times. When a few nights afterwards she made her first appearance on the comedy stage as Nell Gwynne at the Prince of Wales's' Theatre, London, discovered that it had been entertaining a consumate comedienne unawares. But although at Daly's Miss Tempest had never had the opportunity of showing her powers as an actress, she had unquestionably during her experience in musical comedy learned how to use those powers to the full.

It is no mere smooth exaggeration to say that since Nell Gwynne she has never made a personal failure, and that,

granting the fact that she has worked almost entirely in one genre, that she has always done all that any actress could do with the parts that she has created. She has been hailed as the obvious successor to Lady Bancroft, and her sense of fun and her knowledge of her craft make the comparison very apt. She has, too, many of the qualities of Rejane. It was rather a bold experiment for her, long before she had established the position that she now holds, to appear in "The Marriage of Kitty" in a part in which Rejane had made a great and a characteristic success. But Miss Tempest has never done anything better than "Kitty." It was a completely intelligent and a completely comic performance (I, of course, use the word comic in its higher sense), and those of us who had seen and enjoyed Rejane in the part rejoiced after seeing Miss Tempest that we had, at last, in England a comedy actress of the very first order.

It is not necessary for me here to catalogue her parts or to recapitulate her successes. To do so indeed would be to recall many happy evenings spent in the theatre; and, alas, there have been so many sad evenings in the theatre, that we are always eager to forget. But one cannot leave even this brief record without referring to Miss Tempest's admirable policy as an actress-manageress. She has done splendid service to the theatre by encouraging the younger dramatists. Many of the quotations in this book are taken from the writing of men who before their work was produced by Miss Tempest were almost entirely unknown.

The path of the new dramatist is hard, and it is a matter of immense difficulty for him to force his way

through the stage-door, however good and however original his work may be. For a beginner to have a play produced by an actress with great popularity and a certain public following is a matter of supreme importance, and one's admiration for Marie Tempest the woman, and Marie Tempest the actress, is not one whit more than one's admiration for Marie Tempest the courageous and appreciative manager.

This, then, is my small but most sincere bouquet.

SIDNEY DARK.

January 1st.

"Whom the Gods love
die young—
Whenever they die!"

Maud Humphrey

JANUARY 2nd.

"If every woman were to go to the man who had proposed to her one week after accepting him and convince him that it wouldn't break her heart to let him off . . . . there'd be an awful decline in marriages!—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 3rd.

"I look ever so much more bewitching on the stairs."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 4th.

" . . . The natural antipathy of Blood to Brains."
Pauline, in "Art and Opportunity," by Harold Chapin.

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JANUARY 5th

"Here I have been slaving away to get a rich husband and have a rest, and now I find that I'm to go on with the same tricks for the rest of my life to keep him amused!"—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 6th

"I've really no sense of honour—Isn't it awful?" *Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 7th

"I flatter everyone I want to get round—if they're flatterable."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 8th

"Marriage means Responsibility . . . . and Responsibility is rather like a great unreasoning Will, isn't it?"—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 9th

"I have a little Art, but one needs luck to be an Artist."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 10th

"There are the applied arts—and the misapplied." *Pauline, in "Arts and Opportunity," by Harold Chapin.*

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JANUARY 11th

" . . . . . A certain vain pity for the poor girl often bridges the months between the fascination of the proposal and the love that comes after." —*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 12th

"I want to give up being a reasonable and consistent adventuress and be an unreasonable, inconsistent Woman!"—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 13th

"You're easier to flatter than most people . . . . . I mean it—both ways."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 14th

"Oh I've got a bit of a past, you know! . . . . My husband filled up his share of my live with—experience. And I suppose experience and a past mean the same thing."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 15th

"I'm adaptable you know—and I'm fairly clever." *Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 16th

"That conceited belief in your own constancy all nice boys have."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 17th

"I think it's very fine of you men to sacrifice your whole lives rather than hurt a poor little woman by admitting your mistake and I'm so glad to know that the sacrifice isn't such a great one as you think."—*Pauline, in "Arts and Opportunity," by Harold Chapin.*

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JANUARY 18th

"It's most ungenerous to blame a man when there's a woman in the case."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 19th

"A man can blame a woman for everything under the Sun and like her all the better for it."
Pauline, in "Art and Opportunity," by Harold Chapin.

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JANUARY 20th

"You're quite right. I am an adventuress. Haven't I been saying so? And now that you've called me one to my face—Do you respect me any the less for it?—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 21st

"I thought you'd all think me so designing"—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 22nd

"You're a clever man. I should have thought you could assign a reason to anything."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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Elliott and Fry.

IN "FAY O' FIRE." (Her First Part.)

JANUARY 23rd

"There is no knowing what a great brain can accomplish when it is driven by a determined, unreasoning, Will. I suppose that's why clever men get on better when they get married."
Pauline, in "Art and Opportunity," by Harold Chapin.

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JANUARY 24th

"I generally have a headache and wake up cussing."
Pauline, in "Art and Opportunity," by Harold Chapin.

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JANUARY 25th

"I don't know what I want, I don't understand myself—I should like to."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 26th

"You'd made up your mind that I was only after money, and you wanted to prove that you were right—Well, *I* didn't want to disappoint you." *Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 27th

"I hate hurting anyone; particularly a man—it seems so unnecessary."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 28th

"Oh do sit down; you make me feel so wicked standing over me like that."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 29th

"When I saw you looking at me the way you'd look at a dead worm I wanted to go for you with a hat pin.—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 30th

"A dependable woman means a woman who can be depended upon to be quite unwomanly."—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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JANUARY 31st

"I don't look so bad as I sound, *do* I?"—*Pauline, in "Art and Opportunity," by Harold Chapin.*

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FEBRUARY 1st

"You know God-father even when father was alive, life in Blackburn wasn't exactly a vortex of excitement."—*Kitty, in "The Marriage of Kitty," Cosmo Gordon Lennox*

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FEBRUARY 2nd

"Oh, he was the best of fathers, charming, delightful, affectionate, but—but—well, he had a large heart. You might even call it a roomy heart. Like one of the big hotels. There's space in it for a good many people at one time."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 3rd

"I should hate to have to praise other womens frocks."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 4th

"Fancy spending your life making yourself agreeable to an elderly lady. It seems such a waste of good raw material."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 5th

"I'm sure I don't ask much. I only want a man nice enough to fall in love with."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 6th

"Nothing is so injurious to health as tight lacing." *Kitty, in "The Marriage of Kitty. Cosmo Gordon Lennox.*

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FEBRUARY 7th

"I am the wife of the gentleman who always does the right thing. What an honour."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 8th

"While you are blundering about, misled by your eternal logic, a woman's instinct carries her straight to the point. Instinct teaches her when to laugh, and when to be sentimental. When to to put her arms round your neck and her head on your shoulder."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 9th

"I hate living alone."—*Kitty in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 10th

"Thank Heaven we've got lawyers to protect us."—*Kitty in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 11th

"There are hundreds of different kinds of women, not so many as women pretend, but a great many more than men dream of."—*Kitty, in "The Marrioge of Kitty," Cosmo Gordon Lennox.*

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FEBRUARY 12th

"When will men cease talking about women with a Capital "W." Women with a capital "W" doesn't exist."—*Kitty, in 'The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 13th

"The stupidiest woman can be a match for the cleverest man."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 14th

"A woman can be anything and everything; a delightful companion, and a sensible friend, or only a dear littlething."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox*

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FEBRUARY 15th

"There's always a moment after dinner, when the prettiest woman in the world has no chance against the attractions of a good cigar."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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Sarony.

IN "THE FENCING MASTER."

FEBRUARY 16th

"Knowledge of a man's appetite is not the least important thing in life."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 17th

"The idea of dragging the man you're in love with all over Europe with you as if he were a steamer trunk—it's scandalous." — *Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 18th

"I love my husband."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 19th

"Lots of women suffer from nerves all their lives. They seem to get worse as they get older."—*Kitty, in "The Marriage of Kitty." Cosmo Gordon Lennox.*

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FEBRUARY 20th

"If I'm witty, I honestly assure you it's an oversight." *Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 21st

"Cedric, I'm sure it's a mistake to prepare to do a thing like this, leading up to it, and so on. The best plan is to let it go off with a frightful bang, anyhow, as I've done! Then the worst happens at the start intead of at the finish."—*Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 22nd

"This is real life you know, let us talk as if we were real people—do you mind?—*Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 23rd

"Is our marriage to be the most important thing in our lives, or isn't it? If it is, then nothing less than an earthquake could possibly disturb the honeymoon, because I suppose you'll admit the honeymoon is the most urgent part of matrimony." *Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 24th

"I hope I never shall figure prominently in the life of my country."—*Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 25th

"I like them rough—a man—and his chin."—*Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 26th

"You'll run any danger of trouble and unhappiness in the future if only you can capture me now. You smash crockery. You behave meanly, miserably. You forfeit even your own selfrespect. Cedric, that is what I like. It's just that that shows how much in earnest you are. Your deeds are far superior to your arguments."—*Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 27th

"Motor cars are really too dangerous. I wonder any aviator cares to trust himself to them."—*Flora Lloyd, in "The Honeymoon." Arnold Bennett.*

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FEBRUARY 28th

"It isn't you I couldn't trust. It's the human nature in you that I had my doubts about. It's always so apt to get the better of people, and make them play tricks they'd never dream of by themselves."—
Flora Lloyd, in "The Honeymoon." Arnold Bennett.

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MARCH 1st

"Oh, I know I'm a governess, but I'm a Montmorency."
Becky Sharp, in "Vanity Fair."

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MARCH 2nd

"I reverence your devotion, and your age. As you are here, would you mind carrying up one or two cushions to our dear Miss Crawley?"—*Becky Sharp in "Vanity Fair."*

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MARCH 3rd

"Wouldn't you do anything for a thousand pounds?"
Becky Sharp, in "Vanity Fair."

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MARCH 4th

"With the memory of that royal urbanity fresh in my mind, and my Court train on my shoulders, I feel that henceforward I am sacred—a thing apart.—*Becky Sharp, in "Vanity Fair.*

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MARCH 5th

"I never remember sums of money. They all seem the same to me, because I've never had any."—*Becky Sharp, in "Vanity Fair."*

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MARCH 6th

"What a difference eighteen months experience makes."—*Becky Sharp in "Vanity Fair."*

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MARCH 7th

"I can't be your wife, sir—let me—let me be your daughter."—*Becky Sharp, in "Vanity Fair."*

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MARCH 8th

"Women always mope when they're in love."—*Becky Sharp, in "Vanity Fair."*

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MARCH 9th

"His whiskers are a dream!"—*Becky Sharp, in "Vanity Fair."*

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MARCH 10th

"Why were woman created except to discuss their husbands with another woman?"—*Becky Sharp, in "Vanity Fair."*

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MARCH 11th.

"Everything in this world isn't sad. There's bad news, and—and there's good news sometimes—when we least expect it."—*Polly Eccles in "Caste." T. W. Robertson.*

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MARCH 12th

"I know nothing about money—except that I never have any."—*Becky Sharp, in "Vanity Fair."*

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MARCH 13th

"Father's been unlucky, and he gets tipsy at times, but he's a very clever man, if you only give him scope enough."—*Polly Eccles, in "Caste." T. W. Robertson.*

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MARCH 14th

"It is not my custom to transact business with lady's-maids."—*Becky Sharp, in "Vanity Fair.*

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MARCH 15th

"I rely on your affection absolutely,"—*Becky Sharp, in "Vanity Fair."*

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MARCH 16th

"Love is very like red-currant jam—at the first taste sweet, and afterwards shuddery."—*Polly Eccles, in "Caste."* *T. W. Robertson.*

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MARCH 17th

"My dearest Rawdon, you can't shoot me into society at the pistol's point."—*Becky Sharp, in "Vanity Fair."*

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MARCH 18th

"I'm sure he's a good man—his feet are so big."—*Becky Sharp in "Vanity Fair."*

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MARCH 19th

"How that woman hates me—why, her poor old husband doesn't even dare to bow to me when she is there."—*Becky Sharp, in "Vanity Fair."*

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MARCH 20th.

"What the sweetheart don't see the husband can't greive at."—*Polly Eccles, in "Caste." T. W. Robertson.*

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MARCH 21st

"It's gone—forget it. He's gone—forget him." *Becky Sharp, in "Vanity Fair."*

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MARCH 22nd

"Why don't you marry somebody? It's the most respectable profession for pretty women."—*Becky Sharp, in "Vanity Fair."*

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MARCH 23rd

"As if I wasn't a match for Steyne—or any other man."—*Becky Sharp, in "Vanity Fair."*

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MARCH 24th

"Is it a crime to try and look my best?"—*Becky Sharp, in "Vanity Fair."*

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MARCH 25th

"Oh, if I could change all my friends for a snug sum in the three per cents."—*Becky Sharp, in "Vanity Fair."*

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MARCH 26th

"Dick's the best husband in the world, but in money matters he always needs a—a—jumping board, before he takes the plunge."—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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MARCH 27th

"I always speak the truth."—*Becky Sharp, in "Vanity Fair."*

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MARCH 28th.

"Let me see Borrodaile and Ben Chorley and promise them everything they want. I'll do it all—and get you safely into the House, and then as soon as the Government have rewarded you, you can retire from politics and go round the world. And when you come back you can change your views and be a nice dear old Tory again, and join your Club—eh?"—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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MARCH 29th.

"Rawdon, I am innocent."—*Becky Sharp, in "Vanity Fair."*

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MARCH 30th.

"You'd believe me if you loved me."—*Becky Sharp, in "Vantiy Fatr."*

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MARCH 31st.

"Knighthood! They give knighthoods to railway directors, and actors, and all sorts of people. We couldn't think of a knighthood."—*Mary, in "Mary Goes First."* *Henry Arthur Jones.*

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Sarony.

IN "MANON."

APRIL 1st. (All Fools' Day).

"It's a funny world . . . a funny world. . . ."
Lillah, in "At The Barn." Anthony Wharton.

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APRIL 2nd.

"I'm so glad you've managed to hush it up."—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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APRIL 3rd.

"Don't they give baronetcies and peerages to people who subscribe to the party funds?—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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APRIL 4th.

"I do think my husband is the most stupid, obstinate man on earth!"—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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APRIL 5th.

"I always distrusted her yellow hair."—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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APRIL 6th.

"I love the sundial. I love it. . . and I hate it. All the years it has seen the roses fade and the summer go . . . nearly two hundred years. . . . . All the people . . . Ugh.—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 7th.

"I'm not going to apologise—at least not till I'm obliged.—*Mary, in "Mary Goes First." Henry Arthur Jones.*

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APRIL 8th.

"I don't want a chaperon. I—I never have a chaperon. Where is the nearest laundry?"—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 9th.

"There was 'private' written on the gate. . . . so I opened it and went in . . . and I found myself in the most beautiful garden I had ever seen."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 10th.

"I had better tell you the truth."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 11th.

"You were all so peaceful and happy and untidy before I came."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 12th.

"No money—no friends, real friends—no home—no certainty of any kind. One gets to look at things from a very curious point of view under those circumstances, Mr. Maxwell."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 13th.

"There are plenty of nice, good women in the world."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 14th.

"What a judge of character you are! But then, of course, that is part of your stock in trade."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 15th.

"He doesn't worry about being bad or good. He just does what he wants to . . . and it looks right. He told me I was like that too. But I'm not. A woman can't be."—*Lillah in "At The Barn." Anthony Wharton.*

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APRIL 16th.

"Anyone who's serious about anything is a bore."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 17th.

"What do roses mean? Pansies for thoughts. What are roses for, Mr. Maxwell? Second thoughts perhaps."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 18th.

"I agree that life without a maid to look after one's clothes is . . . very nearly as bad as life without a man to pay for them."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 19th.

"If there is a skeleton in the cupboard . . . for goodness sake let us have it out and look at it."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 20th.

"I suppose it is a confession of feminine weakness, but I would give quite a good deal to know just what you both mean."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 21st.

"Youre fond of me—and a little jealous—and I'm glad."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 22nd.

" I had my first love affair in eighteen ninety four. I was twelve . . . and he was my music master."
—*Lillah, in " At The Barn." Anthony Wharton.*

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APRIL 23rd.

' Simplicity and innocence, that's what my soul craves for. Fine thinking and fig-leaves."—*Lillah, in " At The Barn." Anthony Wharton.*

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APRIL 24th.

,, I shall go back to London in his motor-car to-night . . . and next week I shall go to the devil in his yacht. Wind and weather permitting."—*Lillah, in " At The Barn." Anthony Wharton.*

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APRIL 25th.

"God help those that don't help themselves. and the Devil take the hindmost. That's my religion, Mr. Maxwell, if I have any."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 26th.

"You *are* dogged."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 27th.

"I'm sure you'd look perfectly sweet in a surplice, too, with the light from a stained-glass window illuminating your ascetic profile."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 28th.

"So long as it pleases me . . . and the British Public . . . I shall dance and sing and wear three frocks a night."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 29th.

"I don't want a sensible maid. I want a stupid man."—*Lillah, in "At The Barn." Anthony Wharton.*

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APRIL 30th.

"He's just a little angry with me, a little sorry for me, a little embarrassed by me, a little resentful at having anything to do with me. That's all. Just like you."—*Lillah, in "At The Barn." Anthony Wharton.*

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MAY 1st.

"You don't want to be wicked? Not as a rule."
Lillah, in "At The Barn."—Anthony Wharton.

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MAY 2nd.

"It's not fair to make fun of you. I should be unspeakably grateful to you for being so sorry for me."
—Lillah in "At The Barn." Anthony Wharton.

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MAY 3rd.

"Why were you so nasty to me? Just think of all the lovely evenings we've wasted."*—Lillah, in "At Barn." Anthony Wharton.*

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MAY 4th.

"I hate anyone to like me too much. That's one of the reasons why I like you."—*Lillah, in "At The Barn." Anthony Wharton.*

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MAY 5th.

"I believe if a man suddenly rose from the grave he would only be received with a mimic hullo!"—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 6th.

"A Mother believes her son till he grows up—then—then she merely loves him."—*Lucy in "The Handful." W. Gordon Edwards*

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MAY 7th.

"Whisky and soda—what a drink! Why you don't drink good red wine like your fathers—grandfathers did, beats me."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 8th.

"I want you to tell me the truth."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 9th.

"Has it ever struck you two that I'm unhappy? I am, you know. Very. I don't talk about these things—well, it's—it's not fashionable for one thing."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 10th.

"I always acknowledge to men the few rights they still possess."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 11th.

"I thought you were a modern girl. Do men ever do anything reasonably? You know they don't."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 12th.

"Joyce, my dear girl, don't give yourself away! I'm making a better man of Brandon than——well, than he knows. In a few month's time—I'll bet you a Paris frock—he'll propose to you. He's getting to the end of his wild oats. A married woman who possesses a pretty daughter is always the last oat."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 13th.

"Men never marry fascinating women."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 14th.

"Do you think amusement's pleasure?"—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 15th.

"I live in deadly fear, Tom, that you will get entangled in a breach of promise case, and discover that your father is briefed for the girl. It is the sort of stupid thing he would do."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 16th.

"Mothers nowadays simply pretend."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 17th.

"My dears, one's children are never unkind. They are only brutal."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 18th.

"We women have always been martyrs. If we did do anything we really honestly enjoyed I don't know what would happen."—*Lucy, in "The Handful." W. Gordon Edwards.*

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Elliott and Fry.

IN "CARMEN."

MAY 19th.

"Women, like brass, either shine or are dull, there is nothing in between."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 20th.

"The reason why women play first fiddle always is because men are always so afraid they're playing second."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 21st.

"You like all husbands, blunder in at the wrong moment and then jump to conclusions."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 22nd.

"Feelings of kindness, Arthur, always make me think of the water in the saucepan. It helps to cook the vegetables, but afterwards you eat the vegetables, and throw the water away."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 23rd.

"Impossible in fiction but possible in real life."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 24th.

"When a man gives his wife a settlement, and throws up the matrimonial sponge as it were, he has no right to know what is to happen to her."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 25th.

"He is all for free love and fresh air; or fresh air and free love I don't know which comes first!"—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 26th.

"Why is it one's husband always sees one at one's worst."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 27th.

"I used to be infuriated by your calmness. If only you had danced a war dance, or called me a damn fool, or slapped my face sometimes, I should have hugged you."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 28th.

"Always have something in reserve, Tom, in life. Either a husband or first-class references."—*Lucy, in "The Handful." W. Gordon Edwards.*

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MAY 29th.

"I love shocking Charles. He's so genteel."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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MAY 30th.

"The ideal of a woman who takes any pains about her frocks is to look as like an abandoned hussy as she possibly can."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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MAY 31st.

"I'd much sooner have to deal with a clever knave than an honest fool."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 1st.

"The fact is that men are never to be trusted."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 2nd.

"The confounded shares went down steadily from the day I bought. It's a way shares have when fools buy them."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 3rd.

"I never knew a man yet, or a woman either for that matter, who'd stick at a thundering lie when he wanted money."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 4th.

" I'm sick of society. I want to settle down and be domesticated. I'll sit at home and darn your socks. And I shall hate it, and I shall be so happy." —*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 5th.

" I never heard that the course of true love ran less smoothly because a charming widow had sixty thousand a year."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 6th.

" Good heavens, what a mess the world would get into if it weren't for the practical common sense of the average woman."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 7th.

"When I was certain that you were just as much in love with me as I was with you, I was so glad that I cried for two hours. And I had to use a whole box of powder before I could make myself presentable again.—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 8th.

"Do you mind if I leave you just for one minute. After so much agitation I must really go and powder my nose."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 9th.

"You can't deny that it's rather annoying to take up your paper in the morning and discover an official announcement that the man you've made up your mind to marry is taking serious steps to marry somebody else."—*Dot, in "Mrs. Dot," by W. S. Maugham.*

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JUNE 10th.

"I'm quite determined to have a scene with somebody."
—*Penelope, in "Penelope," by W. S. Maugham.*

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JUNE 11th.

"I've noticed that when a woman discovers that her husband has been unfaithful, her male relations invariably try to console her by telling her how shockingly they've treated their own wives."—*Penelope, in "Penelope," by W. S. Maugham.*

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JUNE 12th.

"Ada Fergusson's a great friend of mine. And I hate her."—*Penelope, in "Penelope," by W. S. Maugham*

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JUNE 13th.

' If I acquire so many virtues I shan't be a woman, but a monster, and how can he love me then ? ''—*Penelope, in " Penelope," by W. S. Maugham.*

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JUNE 14th.

'' Nothing would induce me ever to speak to him again if it were'nt that I want to tell him exactly what I think of him.''—*Penelope, in " Penelope," by W. S. Maugham.*

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JUNE 15th.

'' It's so tiresome of our little sins to look foolish when they're found out, instead of wicked.''—*Penelope, in " Penelope," by W. S. Maugham.*

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JUNE 16th.

"I wasn't thinking of paying you. But I'd like to think I owed it you. You see then I shan't feel under any obligation."—*Penelope, in "Penelope," by W. S. Maugham.*

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JUNE 17th.

"I'm horribly afraid I'm growing middle-aged. I've discovered how much more comfortable it is to have a chair of my own."—*Penelope, in "Penelope," by W. S. Maugham.*

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JUNE 18th.

"My dear, since the days of Ariadne there's only been one satisfactory way of consoling a deserted maiden."—*Penelope, in "Penelope," by W. S. Maugham.*

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JUNE 19th.

"What is the good of supposing things that don't happen, before they do?—*Peggy, in "All of A Sudden Peggy," by Ernest Denny.*

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JUNE 20th.

"That's where women have such an advantage over men. Their conscience never strikes them till they've lost their figure and their complexion."—*Penelope, in "Penelope," by W. S. Maugham.*

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JUNE 21st.

"Oh, well, as we say in Ireland, 'harm to them that thinks it.'"—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 22nd.

"I always judge for myself."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 23rd.

"I'm always being 'natural,' that's where I'm always getting into trouble. Being natural seems against the rules, but it's so hard to remember."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 24th.

"It's almost impossible to brush anyone down, without a sort of feeling that you've known them for years."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 25th.

"**Men simply drive me frantic.**"—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 26th.

"**I'm not quite sure whether it's called a honeymoon when people elope, and get married at a registry office.**"—*Peggy, in "All of A Sudden Peggy."*

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JUNE 27th.

"**There's always a chance of anything, where I'm concerned.**"—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 28th.

"I——I think it's time I went to mother."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 29th.

"Unless I loved a man more than I feel I ever shall love anybody, I should make his life a little—you know what!„—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JUNE 30th.

"You know it's rather a mistake to describe things that have'nt happened, before they do, in case they don't."—*Peggy, in "All Of A Sudden Peggy."*

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JULY 1st.

"I shall simply go down and see them, and tell them the truth."—*Peggy, in ";All Of A Sudden Peggy," by Ernest Denny.*

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JULY 2nd.

"If you're ab-so-lutely sure you're not pretending, let's pretend that we've both been pretending all the time, and——and——"—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 3rd.

"If I have fallen in love, I still have some self-respect."—*Peggy, in "All of A Sudden Peggy," by Ernest Denny.*

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Alfred Ellis and Walery.

IN "THE ARTIST'S MODEL."

JULY 4th.

"I'm going to mother, and people can think what they like about me—I don't care."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 5th.

"Whatever happens, and whatever people think of me, I'm going to tell the truth."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 6th.

"Oh, what is the good of the man being the right man, when you know that you are the wrong woman?"—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 7th.

"Oh, I——gave myself away, thank you."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 8th.

"I'd no idea proposing was such 'jumpy' work. I don't wonder men 'shy' at it."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 9th.

"Heaps of people can't tell you why they got married, afterwards. They don't know themselves."—*Peggy, in "All Of A Sudden Peggy," by Ernest Denny.*

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JULY 10th.

"Yesterday never was, and there'll be no to-morrow——there's only now."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 11th.

Duke: "Roland hasn't a penny. He would be living on his wife."

Margaret: "Is it so very much more honourable, duke, to live on his wife's father?"

Duke: "No — but it has the warrant of convention, and safeguards the man's self-respect."—*"The Barrier," by Alfred Sutro.*

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JULY 12th.

"Love! Oh, the little word that says so little and means so much!"—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 13th.

"You see, I'm a marvellous person, really—a bit of a witch."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 14th.

Tony:—"The real greatest lovers are the fellows who are always left out in the cold."
Margaret:—"They're the best men, Tony."
Tony:——"Yes—at the other chap's wedding."
"The Barrier," by Alfred Sutro.

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JULY 15th.
(*Miss Tempest's Birthday*).

"Everybody likes me."—*Lillah, in "At The Barn," by Anthony Wharton.*

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Marie Tempest.

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JULY 16th.

"We mustn't go back to real things. . . ."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 17th.

"You'll be a tyrant, of course, like all husbands--and you'll bully me shockingly——oh yes, you will, with that chin! But I'll be so meek! And I'll spend all my time working slippers for you. And I'll be waiting for you, when you come home, and take off your spurs."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 18th.

"I offer you neither lemon nor vinegar—but a daughter-in-law who shall make you proud of your son—and of her too!"—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 19th.

"We're all hungry to love someone, aren't we? Waiting, waiting—life's so empty without it."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 20th.

"Let's think of nothing at all, any more than the butterflies do! Where will they be to-morrow? And see how happy they are!—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 21st

"Women arn't sorry for the men they want to marry."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 22nd.

"Men aren't as sensitive to these things as we are. They're always killing."—*Margaret, in "The Barrter, by Alfred Sutro.*

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JULY 23rd.

"I'll always do what you want me."

"I suppose most people say that to each other—before they are married—but I think we mean it. I think we're different. But then I suppose that's what they think too!"—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 24th.

"Somewhere, far away from this world, there is a truth—and by that let me be judged!"—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 25th.

"The train admired the scenery so much that it insisted on stopping every few minutes to have another look at it."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 26th.

"Oh the cynics who say that the world is cruel! I'll send it a testimonial—I'll say I've tried it, I like it, and will use no other. . . life is good!"—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 27th.

"Let's be fairies, we two, and forget—forget the world, forget everything."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 28th.

"God bless you and may you be happy always."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 29th.

"I feel wild, giddy. I want to shout, and sing, and then to put my head to your shoulder, and cry. I want to tell you all sorts of foolish things—and at the same time I want to be quite silent and merely look at you."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 30th.

"If I told my story—the story as God knows it—the very stones would be sorry . . . . the stones, but not men."—*Margaret, in "The Barrier," by Alfred Sutro.*

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JULY 31st.

"You mustn't blush when you come to town."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 1st.

"When you come to town, you mustn't come so empty of love'rs baggage. They ask vows and protestations, and despair, and poetry, and I know not what."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 2nd.

"I told him the truth—and that suits few men's consciences, and few women's fame."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 3rd.

"I have no head for absent lovers."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 4th.

" Oh, you're all so ready to call on God to forgive ! Will none of you do it for youreslves ? Or are you so righteous that you can't do what God must ? "—*Nell, in " English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 5th.

" I should dote on the country if everybody didn't talk of his honesty there ! "—*Nell, in " English Nell," by Anothony Hpe & Edward Rose.*

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AUGUST 6th.

" I'm for England I am."—*Nell, in " English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 7th.

"Oh, sir, do explanation and farewell go well together? I should have thought the second made the first unnecessary."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 8th.

"I wasn't very angry even—when you kissed me."—*Nell, in "English Nell, by Anthony Hope & Edward Rose.*

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AUGUST 9th.

"You're dull—dull as the King when his purse is empty."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 10th.

"I humbly conceive, my Lord, that one may love the letter without loving the postman."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 11th.

"I'm no better than some—aye, and no worse than some."—*Nell, in "English Nell, by Anthony Hope & Edward Rose.*

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AUGUST 12th.

"I'm to be discovered—but not too soon."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 13th.

"Oh, there's virtue the Churches daren't bless—and villany they sometimes do, my Lord."—*Nell, in "English Nell," by Anthony Hope & Edward Rose.*

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AUGUST 14th.

"I've behaved like a cad and I know it, and it doesn't agree with me."—*Pauline, in "Art and Opportunity," by Harold Thapin.*

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AUGUST 15th.

"I wonder does being practical give you one-half the happiness my sentiment gives me?"—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 16th.

"If she goes for a legal separation or does anything of that sort publicly it's as likely as not Fred will let her get it. He can't know that it would be only bluff."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 17th.

"No man sounds sincere when he talks pictures."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 18th.

"I like men to like me. Even though it really means nothing."—*Becky, in "The Truth," by Clyde Fitch.*

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Alfred Ellis and Walery.

IN "THE GEISHA."

AUGUST 19th.

"You're a far luckier woman than you know. Because instead of his always having to forgive you, you have the blessed privilege of doing the forgiveness yourself."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 20th.

"How horrid and messy everything is."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 21st.

"I never told a malicious lie in my life. I never told a fib that hurt anyone but myself."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 22nd.

"I believe there is some good to be found in any man, no matter what he has been, if a decent woman only takes the trouble to find it."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 23rd.

"You men are always hard on a man women like."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 24th.

"It always does flatter me when men like me."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 25th.

"I will take up your life here, and my face 'll grow flabby and my heart dry and my spirit fogged, and I'll have nobody to thank for the dead end but myself."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 26th.

"The truth about everything is the only way—if one could only learn to tell it."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 27th.

"Thank Heaven all women don't love the same kind of man! Think what an awful fight there'd be!"
—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 28th.

"I wish I could die, but one can't die when one wants to. Sorrow, even heartbreaking sorrow doesn't kill; I'm so horribly healthy I shall probably live for ever,"—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 29th.

"I always made up stories about everything. I didn't see any harm—then. . . ."—*Becky, in "The Truth," by Clyde Fitch.*

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AUGUST 30th.

"I'll sing to you with a heart and a half."—*Kate, in "An Imaginary Conversation," by Norreys Connell*

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AUGUST 31st.

"I'm going to try not to tell even little lies, just to see if I can't get into the habit of always telling the truth."—*Becky, in "The Truth," by Clyde Fitch.*

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SEPTEMBER 1st.

"When I said you were dismal, I protest I only meant you were poetical."—*Kate, in "An Imaginary Conversation," by Norreys Connell.*

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SEPTEMBER 2nd.

"'Tis a terrible thing to be that stony-hearted music won't affect one at all."—*Kate, in "An Imaginary Conversation," by Norreys Connell.*

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SEPTEMBER 3rd.

"I'm a miserable weak creature, but if you will only have confidence in me I'll try—all the rest of my life I'll try."—*Becky, in "The Truth," by Claude Fitch.*

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SEPTEMBER 4th.

"Men and women love each other, don't they?"—*Kate in "An Imaginary Conversation," by Norreys Connell.*

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SEPTEMBER 5th.

"We're commanded to love one another, Mr. Emmet."—*Kate, in "An Imaginary Conversation," by Norreys Connell.*

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SEPTEMBER 6th.

"When I'm excited like this I speak the truth straight out, no matter what happens."—*Becky, in "The Truth," by Clyde Fitch.*

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SEPTEMBER 7th.

" Can you think of nothing better to love than Liberty "
—*Kate, in " An Imaginery Conversation, by Norreys Connell.*

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SEPTEMBER 8th.

" How quiet we all are ; let's talk about something."—
Polly Eccles, in " Caste," by T. W. Robertson.

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SEPTEMBER 9th.

" Most marriages, and especially most honeymoons, are third-rate, simply because the people concerned in them don't bring their bit of common-sense to bear on the problems that are—er—continually arising."
Flora Lloyd, in " The Honeymoon," by Arnold Bennett.

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SEPTEMBER 10th.

"I should have thought you'd have been above ham."—*Polly Eccles, in "Caste," by T. W. Robertson.*

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SEPTEMBER 11th.

"Can't a man show as much pluck as a woman."—*—Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 12th.

"If you'd stepped outside the stations you'd know that that Paris is now exclusively inhabited by nice respectable people from London and nice respectable people from Arizona."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 13th.

"Human nature is so—human."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 14th.

"We're not ashamed of what we are! We have no cause to be."—*Polly Eccles, in "Caste," by T. W. Robertson.*

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SEPTEMBER 15th.

"Perhaps in the heat of the moment you've forgotten that you happened to get married this morning, Cedric."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 16th.

"Your good nature's getting the better of your sincerity. I'm not always charming. Ask your dear mother." *Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 17th.

"Heaven itself couldn't say where we shan't be this time next week!"—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 18th.

"I always told you that though father had his faults, his heart was in the right place."—*Polly Eccles, in "Caste," by T. W. Robertson.*

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SEPTEMBER 19th.

"A woman unique in her own line is not necessarily a gaping idiot in every other line."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 20th.

"I intend to keep my bit of common-sense healthy by constant exercise."—*Flora Lloyd, in" The Honeymoon, by Arnold Bennett.*

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SEPTEMBER 21st.

"He was so desperately and madly anxious to have me that he told another simply appalling cold-blooded fib."—*Flora Lloyd, in "The Honeymoon." by Arnold Bennett.*

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SEPTEMBER 22nd.

"You can't put a honeymoon off, you know."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 23rd.

"Extraordinary how even three hours of married life will change a man!"—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 24th.

"Can you imagine a woman silly enough to marry a man who on the very day of the wedding would try to deceive her."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 25th.

"Is there any reason why I shouldn't differ from you and yet be serious?"—*Flora Lloyd, in "The Honeymoon" by Arnold Bennett.*

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SEPTEMBER 26th.

"You've got a career as my husband."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 27th.

"I can only do my best when I've got the undivided attention of my audience."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 28th.

"They can't think. They're like you, they've not been educated up to it."—*Flora Lloyd, in "The Honeymoon," by Arnold Bennett.*

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SEPTEMBER 29th.

(*Quarter Day.*

"If I were not always plunged into this dreadful poverty."—*Becky, in "Vanity Fair," by Cosmo Gordon Lennox.*

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SEPTEMBER 30th.

"How dare she call me a woman? What's she, I'd like to know?"—*Polly Eccles, in "Caste," by T. W. Robertson.*

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OCTOBER 1st.

"What's the difference between a talent, and a gift from heaven?"—*Flora Lloyd, in "The Honeymoon," by T. W. Robertson.*

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OCTOBER 2nd.

"You don't look as if you were enjoying yourself."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 3rd.

"I mayn't make a friend of a man you've never met because you don't know anything about him. I mayn't speak to a man who's a friend of yours because you know too much."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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Langfier

IN "BECKY SHARP."

OCTOBER 4th.

"If Lady Charlotte forced her way in to your bedroom at seven in the morning and drew unflattering deductions from your pyjamas would you call that unimportant?"—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 5th.

"There is too much of my hats and not enough of my gowns."—*Suzanne, in "The Freedom of Suzne," by Cosmo Gordon Lennox.*

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OCTOBER 6th.

"It's my caprice to divorce Charley; if he cares for me he ought to satisfy my caprices. It's a husband's duty."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 7th.

"Isn't it funny, I don't possess a single veil thick enough to hide my face. Uncle Fitzroy, you really should have seen to that in my trouseau. You might have known that sooner or later I should want one—you, of all men."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 8th.

"All this is quite irrelevant but so amusing."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 9th.

"He said he was sure I was a little dear and heaps of things like that and then the cab stopped."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 10th.

"There isn't another man in London who can take a woman in his arms as gracefully."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 11th.

"I want to be free, free!"—*Suzanne, in "The Freedom of Suzanne, by Cosmo Gordon Lennox.*

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OCTOBER 12th.

"They won't be real diamonds, that wouldn't be proper, people might wonder where I got them from."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 13th.

"I just flung myself into his arms."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 14th.

"Oh, do let me have my own way."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 15th.

"Fanny, remember that my husband swore at me. You'd better take notes of the interview."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 16th.

"I've had men making up to me all my life and I don't see why I should'nt now."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 17th.

"He's got very nice eyes, the sort of eyes that make you get red when he looks at you."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 18th.

"I can behave like an angel if I only get everything I want."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 19th.

"My dear Lord Dachet I don't wear shawls. Shawls went out with crinolines, and I am quite capable of feeling my own draughts for myself, thank you."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 20th.

"You must know a lot of stories, you're so old——so clever I mean."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 21st.

"I don't mind you wanting to kiss me, but I do object to you're trying to.—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 22nd.

"Lookers-on see most of . . . married women's frocks, and bachelors see least of them."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 23rd.

"I like you very much better as a bachelor."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 24th.

"If you were really devoted to me you'd have been a comfort to me in the conservatory all this trying afternoon."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 25th.

" I'm older—a year older, and one doesn't enjoy things so much as one gets older."—*Suzanne, in " The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 26th.

" Conversation between three people is impossible."—*Suzanne, in " The Freedom of Suzanne, by Cosmo Gordon Lennox.*

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OCTOBER 27th.

" I say you are a fool, but I don;'t reproach you with it. Its temperamental, you can't help it."—*Suzanne, in " The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 28th.

"The next time you make love to a woman, don't tell her you're sure of her. Women don't like it."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 29th.

"Oh, perhaps I'm indiscreet."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 30th.

"When you've quite finished your lecture, perhaps you will give me back my shoe and stocking."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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OCTOBER 31st.

"I had forgotten that a man's love is nothing but tyranny—tyranny—tyranny."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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NOVEMBER 1st.

"Oh, if your mother could only see us now."—*Suzanne in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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NOVEMBER 2nd.

"Dear take me back to your heart again. My folly is over and done with, and I'm very sorry."—*Suzanne, in "The Freedom of Susanne," by Cosmo Gordon Lennox.*

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NOVEMBER 3rd.

"I simply want to be able to show a man I like him without everyone including the man thinking I want him to make love to me."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 4th.

"I love talking."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 5th.

"I don't generally buy hats to put on the mantelpiece. —*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 6th.

"You know dear every time you get excited and put your foot down it flies to your head."—*Angela in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 7th.

"Oh, papa, you've cured all my bad temper. Oh, how funny you look."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 8th.

"Isn't being disagreeable to a person the recognised proof that you like them better than anyone else?"—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 9th.

"If you were an artist you would understand what I mean from the tone of my voice."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 10th.

"It doesn't matter if I am out, ask for my father, he'll pay the bill."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 11th.

"People have their instinctive likes and dislikes. You can't sit in the room with a cat. I can't sit in the room with a man in love."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 12th.

"I'm only thirty, and I've had a horrid life up till now. Haven't I a right to a little enjoyment?"—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 13th.

"I detest moderation, and I always like to go too far."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 14th.

"That's another phrase that makes me furious, the right man! The only man in all the world. As if all men weren't alike. I've been married and I know."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 15th.

"I only say I won't marry a man who's in love with me."—*Angela, in "The Platontics of Angela," by Cosmo Gordon Loennx.*

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NOVEMBER 16th.

"Love is simply an excuse for tyranny that men have invented."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 17th.

"I'm to balance between the inspiriting air of Upper Tooting and the mild diversion of the Crystal Palace, but whichever I choose, fate has ordained I should spend my evenings in the dress circle in a worsted shawl and a deer-stalker hat."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 18th.

"I am always earnest at the time."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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Fenlsham and Banfield, Ltd.

IN PRIVATE LIFE.

NOVEMBER 19th.

"Peaceful! Refined! Oh, Mary, what horrible language you use."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 20th.
(*St. Andrew's Day.*)

"Father was quite Scotch in his youth, he grew out of it, but he started Scotch."—*Kitty, in "The Marriage of Kitty," by Cosmo Gordon Lennox.*

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NOVEMBER 21st.

"I should have to sue them for damage to character. I wonder if I should get compensation."—*Angela, in "The Platonics of Angela." by Cosmo Gordon Lennox.*

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NOVEMBER 22nd.

"Has he found the man?"—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 23rd.

"My dear friend you will never be robbed of the most priceless possession in life, you will never be robbed of what is unjustly the perogative of your sex. . . Liberty, liberty, liberty. When you're tired of your home, of domestic life, of the conjugal tete-a-tete, what have you got to do? Simply put on your hat and walk out."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 24th.

"No man is good tempered always."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 25th.

"I drink to the little bride. You dear little thing I hope you'll be very happy."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 26th.

"Well I can't even tell you of my ideas because I'm a woman, and however angry one may be, there are certain things—which—well, I can't."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 27th.

"It appears that an unmarried woman is in the way everywhere. I'm a nuisance and a bore and no one wants me."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 28th.

"I could never fall in love. Never, never, never! At least, I think not."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 29th.

"She flung herself into his arms, and she was glad, glad to feel his arms round her, glad to feel his heart beating against hers."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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NOVEMBER 30th.

"His pyjamas, they are a pretty pattern."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 1st.

"Tea is exciting to the nerves. I want something calming, bring me a glass of milk."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 2nd.

"Will you accord me the highest privilege that you grant a woman—Treat me as if I were a man—Tell me the truth."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 3rd.

"We even confided our grievances to each other."—*—Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 4th.

"She flirts with the stranger; she spends a thoroughly splendid evening."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 5th.

"I decked one short evening of my life with illusions, which have faded like the orange-flowers of our poor little bride."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennokx.*

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DECEMBER 6th.

"How you make me love the sound of my own name. Say it again."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 7th.

"I am a poor ordinary woman after all."—*Angela, in "The Platonics of Angela," by Cosmo Gordon Lennox.*

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DECEMBER 8th.

"We all know that you're an old dear, and the greatest mathematician in the world, but you know nothing about life at all."—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 9th.

"I'm going to make a dreadful scene in a minute."—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 10th.

" I had no idea that mathematics were so interesting—nor so immoral."—*Penelope, in " Penelope," by W. S. Maugham.*

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DECEMBER 11th.

" Nothing would induce me ever to speak to him again if it weren't that I want te tell him exactly what I think of him."—*Penelope, in " Penelope," by W. S. Maugham.*

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DECEMBER 12th.

" I don't know that I much like being a mathematician's daughter."—*Penelope, in " Penelope," by W. S. Maugham.*

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DECEMBER 13th.

"The wife of a fashionable physician has to spend a lot of money on clothes."—*Penelope, in "Penelope," by W. S. Maughan.*

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DECEMBER 14th.

"I knew how anxious you were, and it made me anxious, so I just went and ordered a blue cloth to cheer me up."—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 15th.

"The curious thing is that she always has an operation when there's a race meeting."—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 16th.

(*Date of the Passing of the Insurance Act*).

"**You can't throw up your liberal principles now.**"—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 17th.

"**If people waited to know one another before they married the world wouldn't be so grossly over-populated as it is now.**"—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 18th.

"**Really, you couldn't wish me to continue eating my heart out for a young man, however charming, who is going to marry somebody else.**"—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 19th.

"Has experience taught you that when a woman wants a thing she generally gets it."—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 20th.

"It's so nice to see people head over ears in love with one another."—*Penelope, in "Penelope," by W. S. Maugham.*

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DECEMBER 21st.

"Oh, yes, there'll be difficulties—but we'll overcome them!"—*Margaret, in "The Barrier." Alfred Sutro.*

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DECEMBER 22nd.

"My fate hangs in the balance."—*Margaret, in "The Barrier," by Alfred Sutro.*

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DECEMBER 23rd.

"Ibsen, Tolstoy, Nietsche. Scatter these, Tony. They'll show him that I shan't be long."—*Margaret in "The Barrier," by Alfred Sutro.*

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DECEMBER 24th.

"Think of me only as a woman who loved . . . . loved you beyond all other things . . . loved you enough to . . . leave you now. . . ."
—*Margaret, in "The Barrier," by Alfred Sutro.*

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DECEMBER 25th.

(*Christmas Day.*)

"I've done my best to make the party go off, now it's somebody else's turn to make conversation."—*Suzanne, in "The Freedom of Suzanne," by Cosmo Gordon Lennox.*

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DECEMBER 26th.

(*Boxing Day*).

"If it gives me a certain amount of pleasure to give money away, why shouldn't I."—*Mrs. Dot, in "Mrs. Dot," by W. S. Maugham.*

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DECEMBER 27th.

"Please—please don't contradict me."—*Lady Millicent, in "The Impertinence of the Creature," by Cosmo Gordon Lennox.*

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DECEMBER 28th.

" If you wanted to make my acquaintance, why didn't you get someone to introduce you to me properly."—*Lady Millicent, in "The Impertinence of the Creature." by Cosmo Gordon Lennox.*

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DECEMBER 29th.

" It's extremely bad manners to criticise the hospitality that's offered to you. If you find it dull, why don't you go home to bed."—*Lady Millicent," in "The Impertinence of the Creature," by Cosmo Gordon Lennox.*

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DECEMBER 30th.

"You seem to be a gentleman, and I'm sorry for you."—*Lady Millicent, in "The Impertinence of the Creature," by Cosmo Gordon Lennox.*

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DECEMBER 31st.

"Perhaps we'd better be going."—*Becky Sharp, in "Vanity Fair."*

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The Marie Tempest birthday book